

Semester-I

1.	Theory	40+10(Int. Assessment)	3 Hours
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Semester-II

1.	Theory	40+10(Int. Assessment)	3 Hours
2.	Practical	100	20-30 Minutes

Note: (i) A candidate can opt Music (Vocal) or Music (Instrumental) or Music (Tabla) or Indian Classical Dance (Kathak).

(ii) The question paper (Theory) will be divided into Three Sections comprising of 10 questions in all. Candidates will be required to attempt five questions in all, selecting at least one question from each section. All questions will carry equal marks.

SYLLABUS AND COURSES OF READING FOR MUSIC (VOCAL)

(W.E.F. 2015-2016)

SEMESTER-I

Max. Marks: 40+10(Int. Assessment)

Time: 3 Hrs.

Paper-I: Theory

SECTION - A

- (a) Historical study and detailed description of the Ragas prescribed in the syllabus.
- (b) Ability to write the notation of Vilambit and Drut Khyalas in the following Ragas:-
 - (i) Yaman (2) Alhaiya- Bilawal (3) Bhupall

SECTION - B

- (a) Definition of the following:-
 - (1) Sangeet (2) Swar (3) Saptak (4) Naad (5) Sruti
 - (6) Raga (7) Thaata (8) Vadi (9) Samvadi
 - (10) Anuvadi (11) Vivadi (12) Taali (13) Khali
 - (14) Aavartan
- (c) History of Indian Music from Vedic period to 12th Century.

SECTION - C

- (a) Relationship of Folk and Classical Music.
- (b) Contribution to Indian Music by the followings:-
 - (1) Pt. Vishnu Digambar Pluskar
 - (2) Pt. V.N. Bhatkhande
- (c) Ability to write Thekas with duggun in the following Talas:-
 - (1) Ektaal (2) Chartaal (3) Teentaal

SEMESTER-II

Max.Marks:40+10(int.

Assessment)

Time: 3 Hrs.

Paper-1 : Theory

SECTION – A

- (a) Historical study and detailed description of the Ragas prescribed in the syllabus.
- (b) Ability to write the notation of Vilambit and Drut Khyalas in the following Ragas:-
(1) Hamir (2) Vrindavani- Sarang (3) Kaafi

SECTION – B

- (a) Definition of the following:-
(1) Alankar (2) Varna (3) Khyal (4) Tarana
(5) Parmel Praveshak Raga (6) Major Tone (7) Minor Tone.
- (b) Difference between Margi & Deshi Sangeet.
- (c) Gayakon Ke Gun-Dosh.

SECTION – C

- (a) The role of Music in National Integration.
- (b) Contribution to Indian Music by the followings:-
(1) Pt. Omkarnath Thakur
(2) Ustd. Abdul Karim Khan
- (c) Ability to write Thekas with dugun in the following Talas:-
(1) Tilwara (2) Jhaptaal (3) Rupak

Paper-II Practical (Vocal)

Max. Marks: 100

Time: 20-30 Minutes

Note: Candidate will not be allowed to sing with harmonium in the examination. Only tanpura should be used for accompaniment.

- (a) Three Vilambit Khyalas with extempore Aalaps and Taans in each of the ragas as prescribed in the syllabus.**
- (b) One Drut Khyal with Aalap, Bolaalap, Tans and Bol tans in all the prescribed ragas, out of the four Drut Khyalas.**
- (c) One Drut Khyal may be set to any tala other than Teental.**
- (d) One Tarana in any of the prescribed ragas.**
- (e) Ability to demonstrate Ada- Chautal, Tilwara, Tivra and Deepchandi with reciting bols by hand in Thah and Dugun layakaries.**
- (f) Ability to play Chautaal and Ektaal on Tabla.**
- (g) One Saraswati Vandana with Harmonium will be presented.**
- (h) Three Thatas based Alankaras in a prescribed taal with Tabla in each of the following Thatas:- Khamaj, Bhairavi and Aasavri.**

**B.A. (General) Vocal
Semester (III)**

Paper-1 (Theory)

Time-3Hours

Max.Marks: 40+10(Int. Assessment)

Note: The Question paper will be divided into 3 Section Comprising of 10 questions in all. The Candidate is required to attempt 5 questions in all, Selecting at least one question from each Section. All questions will carry equal marks.

Section-A

- (A) Historical Study and detailed description of the ragas prescribed in the Syllabus
(B) Ability to write the notations of Vilambit and Drut Khyalas in the following ragas:
1. Shuddh-Kalyan 2. Jaijaiwanti 3. Malkauns
(c) Ability to write Thekas with Dugun and Chaugun in the following talas:
1. Ada -Chautal 2. Deepchandi (3) Jhaptal

Section-B

- (A) Detailed study of following shallies:
1. Dhrupad 2. Dhamar 3. Khyal 4. Thumri
(B) Short notes on the following:
Avirbhav-Tirobhav, Nayak- Nayaki, Jaties of Raga.
(c) Placement of swaras on shruti by Bharat, Matang and Lochan.

Section- C

- (a) Role of science in promoting educational and cultural aspects of music during modern period.
(b) Contribution towards music by the following:
1. Ustad Bade Gulam Ali Khan 2. Pt. Mallikarjun Mansoor.

**B.A. (General) Vocal
Semester -IV**

Paper- I (Theory)

Time: 3 Hours

Max.Marks: 40+10(Int. Assessment)

Note: The Question paper will be divided into 3 Section Comprising of 10 questions in all. The Candidate is required to attempt 5 questions in all, selecting at least one question from each Section. All questions will carry equal marks.

Section-A

- (a) Historical study and detailed description of the ragas prescribed in the syllabus.
- (b) Ability to write the notations of Vilambit and Drut Khyals in the following ragas:
1. Bhairav 2. Bhairavi 3. Khamaj 4. Kedar.
- (c) Ability to write Thekas with Dugun in the following talas:
1. Tilwara 2. Tivra 3. Ektaal

Section- B

- (a) Detailed study of following shalies:
1. Tappa 2. Chaturang 3. Tiravat 4. Geet 5. Bhajan
- (b) Write the short notes on the following:
Gram, Murchhana, Tanpura and Shayak Naad
Placement of Swaras on Sruties by Pandit Pundrik Vitthal and Ramamatya.

Section-C

- (a) Contribution towards music by the following :
1. Pt. Bhimsen Joshi 2. Ustad Allaadin Khan 3. Ustad Falyyaz Khan
- (b) History of Music in Medieval period.

Paper-2 : PRACTICAL (Vocal)

Max. Marks: 100

Time: 20-30 Minutes

- (a) Two Vilambit Khyalas In primary style of Gayaki In any of the prescribed Ragas.
- (b) One Drut Khyal with Aalap and Tanas In each of the Ragas as prescribed in the syllabus.
- (c) One "Lakshan Geet" OR "Sargam Geet" and "Tarana" In any of the prescribed ragas.
- (d) Any Three Thaats based Alankaras In any prescribed Taal with Tabla in each of the following Thaatas:- Bilawal, Kalyan and Kaafi.
- (e) Ability to demonstrate Jhaptaal, Ektaal and Chautaal by hand in Thah and Dugun Layakarles by reciting bols.
- (f) Playing of the bols of Teentaal and Rupak on Tabla.
- (g) One Dhrupad OR Dhamar In any of the prescribed Ragas.
- (h) One Geet OR Bhajan to be presented in any Raga and Taal.
- (i) Ability to play National Anthem on Harmonium.

**B.A. (General) Vocal
Semester (V)**

Time-3Hours

Paper-1 (Theory)

Max.Marks: 40+10(Int. Assesment)

Note: The Question paper will be divided into 3 Section Comprising of 10 questions in all. The Candidate is required to attempt 5 questions in all, Selecting at least one question from each Section. All questions will carry equal marks.

Section-A

- (A) Historical Study and detailed description of the ragas prescribed in the Syllabus
- (B) Ability to write the notation of Vilambit and Drut Khyalas in the following ragas:
(1) Todi (2) Puria- Dhanashree (3) Basant (4) Kamod (5) Bhimpalasi
- (c) Ability to write Dhamartaal, Dadra & Sooltaal with Dugun Tigun and Chaugun layakarles

Section-B

- (A) Origin and development of Notation System Merits and demerits of Notation system.
- (B) Lalit Kalaon mein sangeet ka sthan.
Contribution of the following Scholars to Indian music.
 - (1) Acharya K.C.D.Brihaspati
 - (2) Lal Mani Mishra
 - (3) Pt. Vinayak Rao Patwardhan.

Section- C

- (A) Critical analysis of the time theory of Ragas.
- (B) Essay on Teaching of Music through Gharana and Education Insitutions.

**B.A. (General) Vocal
Semester (VI)**

Paper-1 (Theory)

Time-3Hours

Max.Marks: 40+10(Int. Assessment)

Note: The Question paper will be divided into 3 Sections Comprising of 10 question in all. The Candidate will be required to attempt 5 questions in all, selecting at least one question from each Section. All questions will carry equal marks

Section-A

- (A) Historical study and detailed description of the ragas prescribed in the syllabus.
- (B) Ability to write the rotation of Vilambit and Drut Khyals in the following ragas:-
(1) Miyan ki Malhar (2) Bihag (3) Deshkar (4) Bahar
- (C) Ability to write thekas with Dugun, Tigun and Chaugun layakaries of the followings talas:-
(i) Teental (ii) Jhaptal (iii) Keharwa.

Section-B

- (A) Historical survey of Indian music from 17th to 19th Century
- (B) Voice-Culture.
- (C) Contribution of the following Scholars to Indian music.
 - (i) Ustad Amir Khan
 - (ii) Gangubai Hangal
 - (iii) Krishan Rao Shankar Pandit.

Section-C

- (a) Elementary Knowledge of the folk music of Haryana & Punjab
- (b) Classification of Instruments during Vedic Period, Medieval Period and Modern period.

Paper-II Practical (Vocal)

Time: 20-30 Minutes

Max.Marks: 100

Note: Candidates will not be allowed to sing with harmonium in the Examination only Tanpura should be used for as accompaniment.

- (a) Four Vilambit Khayalas with extempore Aalaps and Tanas in each of the ragas as prescribed in the Syllabus.
- (b) One Drut Khyal with Aalap, Tanas and Bol- tanas in all the prescribed Ragas, out of the five Khyalas.
- (c) One Drut Khyal may be set to any tala other than Teental.
- (d) Ability to demonstrate Dhamar, Sooltal, Teental, Jhaptaal, Dadra and Keharwa taal with reciting bols by hand in Thah, Dugun, Tigun and Chaugun layakarles.
- (e) Ability to play the following talas on Tabla:- Dadra and Keharwa.
- (f) National Anthem OR Patriotic song on Harmonium will be presented by the candidate.
- (g) The candidates will be required to sing a Vilambit and Durt Khyal in a raga of the Examiner's choice.
- (h) One Dhrupad OR one Dhamar and one Tarana with Dugun, Tigun and Chaugun layakarles.
- (i) Tuning of Tanpura by the candidate will be asked.